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PAYEE'S A/C ONLY

THE TRIUMPHANT DUO
Hosahalli Keshavamurthy and Mathoor Krishna Murthy



Pt. Vinayak Torvi and Dr. Raja Ramanna performing at a special cultural programme held under the aegis of various Music Sabhas in Bangalore

Wish you happy Chitrabhannu Samvatsara



S.K. Lakshminarayana (Babu) page

Cultural programmes for a cause

Various music Sabhas of Bangalore joined together to present music programmes for a cause. Different music institutions and musicians contributed liberally to the chief minister's relief fund and Prof U R Rao received them on behalf of the organisers. The unique programme started with "Vande matharam" and ended with the national anthem. Hindustani, Sugam Sangeeth and Western apart from Karnataka vocal and instrumental recitals were held. Veteran vocalist RKSrikanthan sang exclusively Haridasa padas. *Gaja mukhane* (Naata - Vyasarajaru) and *Shiva Shiva Enniro* of Kanaka Dasa in *Arabhi raga* with lyrical intensity. *Venkatesha Dayamado*, *Bhushanake Bhushana* (Sreepada- raja) and *Karma bandhana* (PurandaraDasa) were a class. M.S.Govindaswamy, Sudhindra and N. Amrith accompanied him on violin, mridanga and khanjira respectively. Dr Raja

Ramanna played neatly "Spring" Sonata (Beethoven) on piano. Ananth Kamath (violin) joined him to present violin concerto. It was a rich Western musical experience. Pandit Vinayak Torvi sang vibrantly two Haridasa padas— *Ide Samaya Hariye* (Vijayadasa) and *Sada Enna Hridayadalli* with pleasing melodic patterns. Famous singer Shimoga Subbanna established an intimate rapport with his rendition of *Yenadaru Aagu Modalu Maanavanagu* of Dr Siddaiah Puranik. Young vocalist Archana Udupa sang with her rich voice *Yaava Haada Hadli* of Dr. H.S. Venkatesha murthy. Both Senior and upcoming percussionists joined together to present a fine *laya vinyasa* in *aditala*. Likewise a big group of leading vocalists and instrumentalists presented. The money realised from the auction of two paintings done by M.S. Gurappa of Vishwakala Arts was also presented to the Fund.



H.Kamakannath, Dr.A.H.Ramanna, Prof.U.R.Rao and Dr.Raja Ramanna at the programme

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Rare feat by Mathoor Krishnamurthy

Mathoor Krishnamurthy and Hosahalli Keshava Bharathiya Vidya Bhavan. The duo had completed 1,000 audio-cassettes of 'Kumara Vyasa Bharatha' on Udaya TV, in the early morning. The programme is called 'Kumara Vyasa Bharatha' (Karnata Bharatha Kathamanjari) in the Kannada language in Karnataka for centuries now. Though the writer of the epic, popularly known as Kumara Vyasa, claims that his work is easy to understand, it is not always so.

Mathoorji says "every time I read, for me the epic opens up new dimensions and offers new meanings. It is similar to an ocean that has precious stones embedded in it" At a time when no satellite channel dares to conceive of programmes that are not suited to the populist taste, Udaya TV decided to have the rendition of 'Kumara Vyasa Bharatha' in the traditional gamaka style. The programme's popularity was evident in the form of a large number of people from all over the State, who had thronged the Vidya Bhavan auditorium to felicitate the duo on completion of the 1,000 episodes.

Former Prime Minister Deve Gowda honoured the two scholars. He said that for someone like him, who was not a regular television viewer, the programme had made such an impact, that he had grown to become a regular viewer of the programme. He further said 'Kumara Vyasa' was crucial to Kannada literature and the contribution of such programmes to the cause of Kannada was immense. It was the initiative of Sai Prasad, a senior officer of HMT and N. Ramanuja, the chairman of Bharatiya Bhavan, that led Mathoorji to record the entire Kumara Vyasa Bharatha. He took about three years (between 1996 and 1999) to complete the script and recitation of the epic, which ran into 200 audio-cassettes.

Subsequently, Udaya TV undertook to telecast the pravachana. While Hosahalli Keshava Murthy rendered the Bharatha in the gamaka style, Mathoor Krishnamurthy unfolded the meaning of the lines sung by him. Commenting on Keshava Murthy, Mathoor Krishnamurthy says: "A gamaki needs to have a thorough knowledge of Karnatak music. Nevertheless, a traditional Karnatak musician cannot do this for two reasons. Singing in the gamaka style does not fit into the scheme of tala and the gamaki must be completely familiar with the text. Otherwise, it will be a lifeless rendition. Considering all these aspects, I don't think I can find an equal to him in rendering the Mahabharatha."

Kumara Vyasa Bharatha is both popular and profound. This epic poem, which has about 8,000 verses, is structured into the Bhamini Shatpadi metre. The first ten parvas (chapters) of the Mahabharatha are covered by this colossal poem. Scholars say the epic rings with sublimity, grandeur and elegant idiomatic expressions. His use of metaphors, what Indian poetics identifies as Roopakalankara, is said to be unparalleled. Mathoor

(Continued on Page 14)



From the Editor General

'Sangeetha Gnaanamu bhakti vina'

A craving for symmetry and seemliness in assembling or arranging designs, colours, shapes, tones, tempers and flavours is perhaps part and parcel of our personality, psyche and "samsakaaras". There are natures that are not disturbed by any disorder or derangement as well as those in whom even a fractional jumble or disarray continues to cause unease, I know of a musician who would be teased out of his creative trance at the sight of shoes and chappals or other things lying around at sixes and sevens. He would recover his equanimity only after restoring them to order.

However, there is no dearth of people who live with litter happily, wholly unmindful of it, There too are among musicians some vagrant and happy-go-lucky types who while performing are at the beck and call of any and every wandering fancy or whim to make their music look like a relief map of rivers, railways and mountains—snail-like curving lines cutting into each other. Any wayward wave deflects the craft of their melody. 'Sangeetha Gnaanamu bhakti vina' seems to have lost its meaning and significance in general and in like the aforesaid people in particular. Perhaps they are convinced with 'Nidhi chaala sukhamu'.

-----Karnataka Kala Sri Dr.M.Surya Prasad



Dr.A.H.Rama Rao & Sudha Rao page

Appreciable Hindusthani music

Bangalore is no longer restricted to Karnatak music. There is an appreciable audience for Hindustani music also and several organisations have cropped up to satisfy this need. The Hutti Gold Mines endowment, in conjunction with Sursagar, featured a vocal recital by Pt. Madhup Mudgal at the Bharatiya Vidya Bhavan. Although Madhup is the son and disciple of the late Pt. Vinayachandra Moudgalya, the illustrious head of the Gandharva Sangeet Vidyalaya in New Delhi, his music has been largely influenced by that of the late Pt. Kumar Gandharva. Madhup started his recital with the raag Multani. The peculiar combination of Komal Ri and Komal Ga and the emphasis on the Pancham stamped the raga with its correct format. His well-honed voice brought out the taans effortlessly. The Shree that followed was delightful. Once again Pancham was reached in myriad different ways, reminiscent of Kumar Gandharva's style. The counterpoint phrases were well brought out and the voice traversed the notes easily. There was a short and sweet Yaman after this. Jaijaiwanti, Kamod and a thumri in Kafi were the post interval offerings—all short but to the point. There were only two small points of dissatisfaction—a sense of incompleteness because not much attention was given to the upper register and indistinct utterance of the lyrics. Udayaraj Karpur was, as usual, exuberant on the Tabla and

R. E. V. I. E. W. S

Vyasamurthy Katti followed faithfully on the Harmonium.

Ashwini Bhide shines

An organisation by name Arghyam arranged a vocal concert by Dr. Ashwini Bhide Deshpande, a proponent of Jaipur Gharana at the Bharatiya Vidya Bhavan. She is a disciple of her mother Manik Bhide and of Kishori Amonkar. In spite of the short notice, music lovers had collected in good numbers for this morning concert. Ashwini started with the raag Ahir Bhairav, which is equivalent to Chakravaka of Karnatak music. The alap was spacious with the silky voice of the singer weaving beautiful tapestries with the swaras. The hall reverberated with the melodious sound poured forth with the confidence and ease born of experience. The very fast paced taans added lustre to the performance. This was followed by a short khyal in a raag announced as Prateeksha. This has been earlier performed as 'Komal dhaivat ka Bhoop' because it substitutes the Shuddha Dhaivat of Bhoop (Mohanam) with the komal variant. The combination of Shuddha Ri and Komal Dha produces a strange effect. Next came a thumri in Mishra Maanj Khamaj. Ashwini displayed all her artistry in making this emotive. This was followed by the rare raag Lalit Pancham, which uses the typical Shuddha Madhyam—Tivra Madhyam conjunction of Lalit, but gives it a different colour later by using a sparing Pancham and the Shuddha Dha that is employed in Lalit by the Gwalior gharana. This Jhap taal composi-

tion permitted the artiste to exhibit the characteristic trait of Jaipur gharana—that of reaching the Sam in different ways. The recital was rounded off with a bhajan in Bhairavi. Pt. Ravindra Yavagal on the Tabla and Ravindra Katoti on the Harmonium gave excellent support and made the concert a memorable one. It just goes to prove that gimmicks are not necessary to make a recital appealing.

Musical homage

Pt. Parameshwar Hegde of Rajguru Smriti is doing yeoman service to music by not only arranging concerts by stalwarts but by also encouraging upcoming youngsters. One saw again a gathering of Hindustani music lovers in Bharatiya Vidya Bhavan to pay musical homage to the late N. Sanjeev Rao in the form of a Guru-Shishya parampara program. Rao was a music lover, a harmonium player and a constant figure in almost all music concerts. This series has been conceived to highlight the importance of maintaining and continuing tradition in the field of music. Two disciples of Pt. Hegde, Atma Venkatesh and Lakshmi Pai participated, followed by a short recital by Pt. Hegde himself. Atma presented a neat Madhuvanti with proper attention to the pivotal notes. She has a good voice and will do well with maturity. Lakshmi Pai sang Poorva kalyan. Unnecessary voice modulations and movements marred the presentation. A straightforward presentation of a raga with all its nuances and bhava is enough to bring out its beauty without having recourse to gimmicks. Pt. Hegde presented Shuddha Kalyan and Bhairavi with his usual elan. Nandan Kalyanpur and Vyasa-murthy Katti were the accompanists.

—Andal Sharma

Jayashree Aravind impresses

Jayashree Aravind was able to impress the audience under the Sankranthi music festival of Sri Lalitha Kala Mandir and Sri Devagiri Sangeetha Sabha at the Sabha auditorium. Thyagaraja's eternal Sri raga Pancharathna classic krithi 'Endaro Mahanubhavulu' was heard with rapt attention. There was an admirable lyrical clarity in her instrumental play. Shanmukhapriya came into full bloom in Jayashree's elaboration. Another famous krithi 'Marivere dikkevarayya Rama' was rendered with neraval and short swaras. 'Brova bhaarama' in Bahudari raga played in a medium speed kept up the lively tempo of the recital. Jayashree injected fresh verve into her detailed statement of Kharaharapriya. It highlighted her exceptionally good instrumental technique and fingering. The following tana also showed a confident veena player in Jayashree. The pallavi 'Maamaragane Murugane guhane Armugane' set to two-kalai khanda tripata tala was negotiated in the traditional manner. It was rounded off with a short and succinct ragamalika swaravinyasa. N.G. Ravi's handling of the mridanga was masterly. Giridhar Udupa on his ghata went well along with the main artiste and the mridangist.

Poornima's fine 'Punarukti'

A seasoned dancer Poornima Ashok presented an interesting programme called 'Punarukti' at Nayana auditorium, Kannada Bhavana. She is a prized-disciple of Guru Radha Sridhar of Sri Venkatesha Natya Mandira. She seemed chained to a parampara brilliant in its ideational aspect adapting to the needs of the contemporary

state. Poornima bristled in manodharma and extraordinary precision in laya, which never strayed from the frontiers of perfect mathematics. In the dance execution, her considerable charm and expertise, the korvais, the adavus and the teermanas emerged as bright and attractive dance translations.

Dr.Sridhar joined Poornima in the programme under review with a fair control over rhythm and line. While the expressional abilities of both Sridhar and Poornima were obvious, the nritta aspect had finish and polish. The good results of quite a number of rehearsals were on the cards. Poornima availed the scope of duet performance to the fullest extent. The Vandana trayam in which the blessings of Lord Ganesha, Saraswathi and Guru were invoked, was novel and scintillating.

Exploring the Tandava and Lasya aspects, both the dancers portrayed Shiva and Shakti on the basis of a noted shloka 'Angikam bhuvanam yasya'. They crowned it with the demonstration of Navarasas. Poornima's execution of adavus and other movements in the sitting posture drew my special attention throughout the programme.

The first meet between Rama and Seetha was portrayed on the basis of an excerpt from Tulasidas' Sri Ramacharit Manas. It was pleasing to watch the dancers enacting a Purandaradasa pada 'Seraga bido Ranga'. Here, the Gopika wants to get out of the clutches of toying Krishna because she is afraid of the society in which she lives and also scared of her husband and mother in law. Poornima was down to earth in portraying the Gopika. And Sridhar both as Krishna and as Gopika's husband stole the show. The concept of Jeevaatma and Paramaatma was

delineated on the basis of a Meera bhajan 'Tum bina kaho na jaaye'. Meera's feelings are felt by Krishna by Krishna Himself becoming Meera for a while.

Pure rhythmic dance patterns in their vivacity came forth when the duo performed to the accompaniment of tani avaratana rendered by Kiran Subramanyam, Harishankar, Bhavani Shankar, Praveen and Mahesh.

Book released

Bharath-Bharathi Sangeetha Seva Pratishthana led by Prof.Kerodi Amaranath has been doing yeoman service in the cause of Karnatak music. Besides sponsorship of programmes, financial aid to music activities and honouring artistes are its main objectives. The Pratishthana has taken a bold and praiseworthy step of publishing entire krithis of Thyagaraja in Kannada in different encyclopedic volumes under the title of 'Sri Thyaga- raja Yoga Vaibhavam' with their word by word meaning, the gist of the concerned krithi followed by notation with 'paatha- bedhas' if any. A cross-reference to the other important krithis in the concerned raga along with the above details is note worthy. The ragalakshanas are also explained. About 55 krithis in the first volume and another 55 krithis in the second volume are so far published. Prism Books Pvt. Ltd, has also joined hands with the Pratishthana in this musical endeavour. This is a welcome effort in the authentication of text and structure of Thyagaraja krithis.

The second volume was released by Sri Shivarudra swamiji of Sri Beli Math in the presence of veteran musicians R.R.Srikanthan, R.R.Keshava murthy, S.Krishnamurthy and others at the Bangalore Gayana Samaja auditorium. To facilitate easy access to these volumes the Pratishthana has made elaborate

arrangements. By calling at Prism Books (phone numbers: 6713991 and 6713979) the volumes are delivered to your doorsteps. The price of both the volumes is Rs.400 only. Persons with low income can buy the volumes by paying the amount in the form advance-cheques (Contact Ph.6631335).

Anniversary and Convocation

Keshava Nrithya Shala, famous school of Bharatanatyam founded and run by veteran dance-Guru H.R.Keshava murthy has been a name to reckon with. The 53rd anniversary celebrations of the Shala were held at Varadachar Kalakshetra. 23 students who have passed Certificate, Diploma and Degree Courses conducted by the Shala were presented with Certificates during the convocation held on the same evening.

Earlier, the junior students of the school presented folk group dances 'Chandulli Koda', 'Beladingalu' and 'Ghallu Ghalluta Gejje'. Alarippu (chaturashra), jatiswara (Arabhi raga, aditala), varna (by Guru Keshava murthy, 'Ninne namminanu nithyamuga' in Anandabhairavi raga and aditala), Devaranama (Shankarabharana, 'Pogadiralo Ranga', evocation of the Vatsalya rasa was successfully, Ashtalakshmi (ragamalika), Ashtapadi and tillana (Sri raga) were rendered in groups comprising three, four and more than five dancers. The varna had all the artistic and technical ingredients as demanded by the convention of Bharatanatyam. The charana of the varna 'Chalamemijesitura' and the appended swaras were rendered in madhyama kala.

The presentation of Ashtalakshmi deserved a special mention here. Six dancers froze into Adi, Santhana, Gaja, Dhana, Dhanya, Dhairya, Vijaya and Bhagya

Lakshmis with all their respective features and two dancers came before the freeze and eulogized each Lakshmi explaining her Lakshanas and performed arathi. This was really a sight to behold. The item was rendered in a chain of ragas comprising Kaanada, Saraswathi, Abhogi, Shuddha Dhanyasi, Hamsanandi, Punnavarali and Madhyamavathi. Meenakshi, Shruthi, Vani and other dancers gave out their best of talent. B.K.Shyamaparakash (nattuvanga), Balasubramanya Sharma (vocal) and others gave lively musical support.

Successful 'Sathya Harishchandra'

Guru H.R.Keshavamurthy's contribution in bringing together the Bharatanatyam and Kannada literature has been unique and singular. He has an ambitious project of rendering the Kannada ancient poetic works of great poets in the medium of a dance-drama mainly based on the vocabulary of Bharatanatyam. So far, he has been successful in presenting nine such works. The tenth in the 15- 'Kannada Kavi Kavya Parampara' dance-drama-project series was unfolded at Ravindra Kalakshetra. The opening item of her recital was surprising. Goddess Gayatri was eulogised and obeisance was paid to Her in the language of dance. This was done to the accompaniment of the recitation of the Gayatri mantra.

The Kambhoji varna 'Nathanai Alaituva' contained artistry, technique and aesthetics. Her expertise in abhinaya paid off in sketching a vipralabdha nayika who is suffering from the pangs of separation. The varna addressed to Lord Muruga was given an artistic airing. Rangashree revelled in the delineation of a Purandaradasa pada 'Muddu taaro Ranga'. Rangashree became one with

that Yashoda. Evocation of Madhura-bhakti was of the highest order when Rangashree dealt with a Meera bhajan 'Pyare darashan tum bina rahyo na jaaye'. The nritta emerging out of the dialogue between the dancer and the accompanying-nattuvanar N.G.Naren was noteworthy in the tillana set to Tillang raga.

N.G.Naren (nattuvanga), D.S.Srivatsa (vocal), Gurumurthy (mridanga) and Prasanna Kumar (ghata and khanjira) imparted lively support.

Admirable performing skills

The inmates of the Spastics Society of Karnataka took the audience at Chowdaiah Memorial Hall by their admirable performing skills. They performed the eternal Ramayana in their own singular way. Dancer-actor Syed Sallauddin Pasha had done well in choreographing the production. The programme entitled 'Ramayana on wheels' was endearing. It was thrilling to see the performers of different age groups moving on the stage briskly and unfolding the story of Ramayana. A good number of them performed on their wheel chairs and some others moved on the stage with the help of different aids.

The cleverness of Pasha was fully on view. He had kept the dance to the minimum possible extent and the element of drama was the mainstay. It was perfectly all right considering the fact that the participants were physically disabled. And after viewing their performance one was convinced that the spirit had won over the substance. On the whole, the performers picked up the cues quickly and contributed well to the even flow of the story. The theme was divided into seventeen scenes. A well-planned choreography was executed fairly well. The participants on the wheel chairs did the charac-

ters of Hanuman, Vali, Sugreeva, Janaka Maharaja and others. The traditional costumes lent authenticity to them. A very good opportunity of exploring the artistic energies and talents of those spastic students was well utilized.

New Trust launched

A new Trust by name 'Triveni Lalithakala Kendra Trust' to cater to the rural young enthusiasts of classical music and dance was inaugurated by an internationally renowned polymath and polyglot scholar Dr.R.Sathyanarayana of the above premises for the purpose of running the Kendra free of cost. Veteran vocalist vidwan Mysore N.Nanjunda swamy was felicitated on the occasion.

Sri Thyagaraja and Purandaradasa Aradhana was also held in the morning. After the formal launching of the Trust young flautist Chandan Kumar, a descendant of violin- maestro T.Chowdaiah gave a melodious and outstanding flute recital. Accompanied by Jyotsna and Radhesh on violin and mridanga respectively, Chandan excelled in rendering Purandaradasa's 'vandisuvu dadiyal', 'Endaro Mahanubhavulu', 'Enduku peddala' (Shankarabharana) and other krithis.

Reshmi and Radhika delight

A quiet and unassuming Guru Neela Jayaram presented her two wards Reshmi Murali and Radhika Chandran at East Cultural Association auditorium. Reshmi and Radhika did proud to their Guru. It was noteworthy that though both of them are well trained in Mohini Attam, there was no trace of any mixture of Mohini Attam and Bharatanaty styles. There was a better coordination between them. The Bharatanaty duet accompanied by Guru

Neela Jayaram (nattuvanga), Jahnavi Jayaprakash (vocal), Madhusudan (violin), Narasimhamurthy (flute) and Narayana Swamy (mridanga) began with the traditional Pushpanjali and khanda alarippu. The varieties of adavus strung together into it drew the special attention of this rasika. They saluted the Lord of Obstacles through a Purandara dasa pada 'Vandisuvudadiyali' set to Nata raga. In this the depiction of Lord Ganesha freeing Atma Linga from the hold of Ravana was beautiful. Goddess Saraswathi was eulogised on the basis of a krithi 'Saramathi Saraswathi' (Saraswathi raga) prefaced by a Sanskrit shloka. A Papanasham Shivam-varnasensitive abhinaya marked the delineation of the Shankarabharana varna 'Manavi chai konarada'. She concluded with a Purandaradasa Devaranama 'Aada hodalle makkalu' (ragamalika).

The nritta, nrithya and abhinaya spoke of their hardwork. A pada by Subbarayar (Nendrum nerattile, Huseni) by Radhika and an Ashtapadi (Sindhubhairavi) by Reshmi brought to the fore their immense histrionic talents. The Sarala sahitya pada by Purandaradasa 'Tarala Gange' explicating the dual between Parvathi and Lakshmi about the supremacy of their respective husbands Shiva and Vishnu and the ultimate reconciliation was captivating. The duet ended with a tillana by Mohana Kalyani by Lalgudi Jayaraman. The sawal-jawab like sequence was attractive.

Kittappa Pillai memorial festival

Ponnaiah Lalitha Kala Academy held a three-day dance festival featuring young six dancers in memory of versatile Guru Kittappaedduppu and the clarity of adavus were the highlights of its exposition. Her abhinaya for a for a Kanakadasa pada 'Baara Krishnaiah bhaktara manegeega' (ragamalika) was meaningful. Her recital concluded with a the dancers to be featured during the festival.

Deepa demonstrated her admirable grasp over nrithya, nadais and stances. Ably accompanied by Guru Radha Sridhar (nattuvanga), Vijaya Vasudev (vocal), V.R.Chandrasekhar (mridanga) and Savitri Srinivas (violin), Deepa came out in flying colours in the graphical presentation of Thyagaraja's majestic krithi 'Ksheera sagara shayana' set to Devagandhari raga. The lyrics of the song were used to enact some of the Puranic episodes. She was an involved self and she could establish an intimate rapport with the audience. Well-defined ardhmandalis, refined tattu-mettus and sensitive abhinaya marked the delineation of the Shankarabharana varna 'Manavi chai konarada'. She concluded with a Purandaradasa Devaranama 'Aada hodalle makkalu' (ragamalika).

Traditional Bharatanatya

V.Radhika had the advantage of being trained by different expert Gurus. At present Guru M.R.Krishnamurthy of the Kalakshetra fame trains her. It is a well-known fact that Guru Krishnamurthy is a hard taskmaster. He would not compromise with quality and tradition. This was reflected in Radhika's dance. Appropriately supported by Mrinalini (nattuvanga), Vasudha Balakrishna (vocal), Srinivas (mridanga) and Ashwathanarayana (flute), she started her recital with a mishra alarippu. She had selected Tanjore Quartet's Anandabhairavi varna 'Sakhiye inda'. The teermanas for the dancers in memory of versatile Guru Kittappaedduppu and the clarity of adavus were the highlights of its exposition. Her abhinaya for a for a Kanakadasa pada 'Baara Krishnaiah bhaktara manegeega' (ragamalika) was meaningful. Her recital concluded with a the dancers to be featured during the festival.

Confident Nagashree

Nagashree, a disciple of Sumana Nagesh was quiet and confident. She danced with conviction too. The best of her talent was available in the presentation of Tanjore Quartet's most popular Navaragamalika varna 'Swami ninne kori naanu'. Nagashree beautified it with her rewarding abhinaya. Her command over laya was on view when she dealt with the well-knit and intricate teermanas with a professional elan. Sumana Nagesh (nattu vanga), Bharathi Venugopal (vocal), Chandrasekhar (mridanga) and Jitendra kishore (violin) were the accompanists.

Artistic Keerti Ramgopal

Keerti Ramgopal, a disciple of Guru Padmini Ramachandran, also had the same varna for her delineation. But Keerti seemed to have an edge over the previous performer. The varied traits and conditions of a virahotkhanthita nayika got exposed in her artistic abhinaya. A skilful nrithya and scholarly nritta supplemented it. Those tricky and complicated jathis appended to the varna were translated in a classic style by Keerti. The teermanas, a couple of rechikas here and there and wide-ranging charis proved Keerti's mettle.

Nadajyothi festival

The eight-day 37th Sri Purandara-Thyagaraja-Shyama Sastry-Muthuswamy Dikshitar Aradhana Mahotsava and Sangeetotsava under the aegis of Sri Thyagarajaswamy Bhajana Sabha Trust, Malleswara was inaugurated at Sri Kannika Parameshwari Temple, Malleswara eighth cross by veteran musician Dr.H.S. Anasuya Kulakami. Dr.R.Poornima, Editor, Udayavani released the souvenir. The

programme was presided over by Ravishankar. The participants of a workshop on rare krithis conducted by young and brilliant vocalist Srikantham Nagendra Sastry rendered the songs learnt by them during the workshop. Sathyanarayana Sastry, the president of the Sabha felicitated the artistes.

On the concluding day Veteran vocalists R.K.Narayanaswamy and Shantha Narasimhan and a famous Harikatha exponent Sant Bhadrakiri Sarvatham Das were felicitated with a title of 'Kala Jyothi'. Young violinist V.Nalina Mohan received the 'Nada Jyothi Puraskara'. Well-known dance and musicologist Dr.R.Sathyanaarayana of Mysore honoured these artistes with a citation and shawl. A famous exponent of Haridasa Sahitya Dr.Arulmullige Parthasarathy rendered the felicitation speech.

Nagavalli mesmerizes

Nagavalli Nagaraj maintained her customary verve and vitality in her vocal recital held during the 37th sangeetotsava and Aradhanotsava held under the aegis of Nadajyothi Sri Thyagaraja Bhajana Sabha. She is one vocalist the shrillness of whose voice acts as delectable pepper and salt in the musical repast she serves. The tara shadja and the notes above are emotionally her white-hot notes. All these virtues made her concert under review a memorable one. Muthuswamy Dikshitar's 'Ekadantam' (Bilahari raga) in praise of the Lord Ganesha laid a formidable foundation for the more than 90-minutes' musical pleasure. Immediately she was able to capture the mood of Abhogi in its totality to sing Thyagaraja's 'Nannu brova neekintu tamasama'. The detailed Hemavathi was artistic and ornamental. The krithi was adorned with sahitya and swara vistara.

Nagavalli's every utterance was emotionally warm and convincing. She packed her latter part of the recital with interesting Devaranamas sung with lyrical and emotional intensity. Admirable accompaniment was provided by J.K.Sridhar (violin), K.K. Hariharan (mridanga) and S.Srishyla (ghata).

Nalina Mohan scintillates

This year's winner of 'Nadajyothi Puraskara', Nalina Mohan produced a scintillating music in her violin solo recital at the same venue. The outstanding feature in Nalina's musical expositions is her uncanny sense of laya and swara and her capacity to conceive complex and logical laya-patterns and clothe them in the swaras of a given raga. The rendition of Dikshitar's 'Sri Mahaganapate ravatumam' (Gowla raga) set to mishra chapu brought this point to the fore. The Arabhi pancha rathna krithi 'Sadhinchane' covered the important stage of the recital. The events in Amritavarshini ('Anandamritavarshini') and Harikambhoji ('Enta ranee') were not only scholarly but also impressive. Acrisp Kuntalavarali for 'Bhogeendrashayinam' and a lively Shuddha Dhanyasi for 'Narayana ninna nama' kept up the enjoyable tempo of the recital. Her prolific musical imagination lent colour and character to Madhya mavathi for a Shyama Sastry-krithi 'Paalimchu Kamakshi'. Before concluding her recital she rendered a tillana by T.Chowdaiah. Anand (mridanga) and Sukanya Ramgopal (ghata) marked rhythm competently and adroitly.

Melodious Nandakumar

On the penultimate day of the Sangeetotsava and Aradhanotsava, well-

equipped singer R.S.Nandakumar of Mysore regaled the audience with his brilliant singing. Son of an illustrious father Dr.R.Sathy narayana, who is a renowned dance and musicologist, Nanda was a picture of melody and mathematics. Appropriately accompanied by Dr.Nata raja Murthy (violin), Mysore Jayachandra Rao(mridanga) and A.V. Kashinath (khanjira), he flagged off his recital with a Mysore Sadashivarao varna. He surprised the rasikas by singing a composition by veena vidwan R.N.Doreswamy of Mysore in Sri raga ('Mahaganapathe' with 'Lakshmiramana' as his pen-name). A short alapana in Hamsavinodini served as a fitting preface to the rendition of a Jayachamaraja Wodeyar-krithi 'Saraswathim Bhagavathim'. Mayama-lava gowla for Dikshitar's priceless krithi 'Sri Nathaadi' was ornamented with well-drawn kalpanaswaras. He regaled the audience with his Nagagandhari (Thyagaraja's quaint krithi 'E Rama Rama Sarvatham'), Devagandhari (with alapana marked by gliding and restrained phrases, for Thyagaraja's yet another rarely heard krithi 'Naa moralakimpa vemi') and Kalyani (a detailed and nuanced ragavistara for Dr.R. Sathya narayana's krithi 'Sri Veene namostute').

A stately Harikatha recital by one of the Kalajyothi awardees, Sant Bhadra giri Sarvatham Das followed the valedictory function. He unfolded the tale of Sri Purandaradasa in his short exposition.

Vyjayanthi vivifies

Famous exponent of Kuchipudi natya and this year's Karnataka Sangeetha Nrithya Academy Awardee Vyjayanthi Kashi reached the acme of her talent and expertise during her recital held under the banner of Kinkini

festival at Dr.H.N.Kalakshetra. The typical racy character of the style and the vachika abhinaya were in tact.

Unhurried but at the same time maintaining a mercurial tempo and movement the dancer's efforts clicked in the very first invocatory item, a salutation to the Lord of Obstacles. She covered the stage in different patterns and her hand and leg stretches were a delight to watch. She unveiled a 'Lakshmi pravesha daru'. This item is the best example for the combination of nritya and nrithya. She transformed it into a laudable presentation with an abundance of varied adavus in the

(Continued from Page 4)

Krishnamurti feels that the rustic music, yet superhuman dimensions of the mighty characters in this epic are unmatched in the whole world of Kannada literature.

The dramatic depiction and the clash of values with its spiritual undercurrent makes for the eternal fragrance of the poem, he stresses. The greatness of the epic lies in the fact that nobody is depicted as essentially "good" or "bad".

However, the duo feel that though the pravachana has an estimated viewership of 35 lakh in India and abroad, the difficulty is in that there is no rapport with the audience. But when the pravachana is delivered duo forget their individual selves and become one with the characters. "The two of us operate like a vocalist and his accompanying artiste," says Mathoor. "I am overwhelmed by the response But at this moment, I remember Mahatma's words, who is my guiding spirit--" Any compliments, kudos and appreciation, one should accept it as a warning from the public." said Mathoor Krishnamurti, summing up his feelings.

nritya. Likewise she won the hearts of the rasikas by depicting Lakshmi in her profound gestural language. 'Bhama Kalapam' is a peculiar item of Kuchipudi natya underlining the singular beauty of that style. She had selected to unfold 'patra lekha', an episode wherein Satya- bhama pours out her heart in a letter to her beloved Krishna. The content of the letter reflects the personality of the writer Satyabhama. The dancer successfully reenacted the character of Satyabhama in a vivid disposition. The postures, grace and the vibrant language of dance made the exposition an audio-visual delight.

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ಜಾತಿ, ಮತ, ಪಂಥಗಳ ಭೇದಭಾವ ತೊರೆದು ನಾವೆಲ್ಲರೂ ರಾಷ್ಟ್ರದ ಅಭಿವೃದ್ಧಿಗೆ ಕಟಿಬದ್ಧರಾಗೋಣ

ಕುಡಿಯುವ ನೀರು :

- ★ ★ ಗುಡಿಯುವ ನೀರಿನ ಗುಣಮಟ್ಟಕ್ಕೆ ಆದ್ಯತೆ
- ★ ★ ನೀರಿನಲ್ಲಿ ಫ್ಲೋರೈಡ್, ಕಬ್ಬಿಣದ ಅಂಶ ಹೆಚ್ಚಿಗೆ ಇರುವ ವಸತಿ ಪ್ರದೇಶಗಳಿಗೆ ಸುರಕ್ಷಿತ ಕುಡಿಯುವ ನೀರು ಒದಗಿಸಲು ಹಂತ ಹಂತವಾದ ಯೋಜನೆ.
- ★ ★ ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು ಸರಬರಾಜು ಮತ್ತು ನೈರ್ಮಲ್ಯ ಕಾರ್ಯಕ್ರಮದಡಿ 680 ಯೋಜನೆಗಳ ಕಾರ್ಯಾರಂಭ

ನೀರಾವರಿ :

- ★ ★ ಹೊಸಕೆರೆಗಳ ನಿರ್ಮಾಣ ಹಳೆ ಕೆರೆಗಳ ಜೀರ್ಣೋದ್ಧಾರ ಒದ್ದುಗಳು. ಅಣೆಕಟ್ಟುಗಳು ಹಾಗೂ ಕಟ್ಟಿಗಳು, ಏತ ನೀರಾವರಿ ಯೋಜನೆ ಅನುಷ್ಠಾನಕ್ಕೆ ಒತ್ತು.
- ★ ★ ಪ್ರತಿ ಜಿಲ್ಲೆಯಲ್ಲಿ ಕೆರೆ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕಾಗಿ ರೈತ ಕಾರ್ಯಕೆರೆ ಕಾರ್ಯಕ್ರಮದ ಪ್ರಾರಂಭ.
- ★ ★ ಕೃಷ್ಣ ಭಾಗ್ಯ ಜಲ ನಿಗಮದಿಂದ ಮಾರ್ಚಿ ವೇಳೆಗೆ 25,000 ಹೆಕ್ಟೇರ್ ಭೂಮಿಗೆ ನೀರಾವರಿ ಸೌಲಭ್ಯದ ಲಭ್ಯತೆ.
- ★ ★ ಒಪ್ಪರಗಿ ಯೋಜನೆ ಹಾಗೂ ಸಿಂಗವಾಲೂರು ಏತ ನೀರಾವರಿ ಯೋಜನೆಯ ವ್ಯಾಪ್ತಿ ವಿಸ್ತರಣೆ.

ಶಿಕ್ಷಣ :

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